DOCUMENT RESUME

ED 182 793 CS 502 818

AUTHOR Winegarden, Alan D.
TITLE The Value of Readers Theatre: Claims, Programs, and Research.
PUB DATE [78]
NOTE 39p.

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS Bibliographies: *Creative Dramatics: Educational Research: Elementary Secondary Education: *Interpretive Reading: *Oral Reading: *Readers Theater: State of the Art Reviews: *Teaching Methods: *Therapy

ABSTRACT

This paper seeks to identify and clarify the claims made for readers theatre, a group form of oral interpretation. After summarizing the claims made in support of readers theatre as an educational aid and as therapy, five innovative programs implementing readers theatre are examined. In the final section of the paper, four studies testing the effectiveness of readers theatre are reviewed. A bibliography of books, articles, and unpublished works on readers theatre is attached. (RL)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED182793

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

"The Value of Readers Theatre: Claims, Programs, and Research"

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Alan D. Winegarden

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

Alan D. Winegarden

CS502818

Much of the recent literature in Readers Theatre may be divided into four categories; (1) as an academic subject, (2) as an educational aid, (3) as professional theatre, and (4) as therapy.[1] Much is being written concerning the growth and popularity of Readers Theatre as an area of study and as entertainment,[2] but perhaps the most recent innovations in Readers Theatre concern its use as an educational aid and as a form of therapy. It is the purpose of this paper to review the literature to discover the claims made for Readers Theatre as an educational aid and as a form of therapy. It is also the purpse of this study to review the programs and experimental studies implementing and testing the validity of these claims for Readers Theatre. It is not the purpose of this Paper to criticize the proponents and programs in Readers Theatre. The author himself is committed to the vlaue of Readers Theatre. This study investigates the claims and the research supporting the claims. Since Readers Theatre is a group form of Oral Interpretation, the terms are used interchangeably here. The primary focus, however, remains Readers Thatre.

CLAIMS MADE FOR READERS THEATRE

The proponents of Readers Theatre have put forth numerous claims concerning the uses and effectiveness of Readers Theatre as a tool. These claims cluster into two general categories; educational aids and therapy. The first category may be said to reflect cognitive domain while the second category may be said to reflect the affective and behavioral domains.

As An Educational Aid

Oral Interpretation and Readers Theatre have traditionally been classroom subjects taught in high schools and colleges. Recently, however, these disciplines have branched out and are seen as instructional methodologies appropriate for various academic subjects. The two most popular and fertile

areas seem to be the teaching of literature and the improvement of reading and oral communication (oral speaking). This section reviews the claims made for the use of Readers Theatre and Oral Interpretation as educational aids and focuses on the cognitive dimension of learning.

Teaching Literature. Perhpas because Readers Theatre uses literature as its source material, the most predominant claim made is for the effectiveness of Readers Theatre as a method of teaching literature. One of the leading writers in the area is Robert M. Post who has written at least two articles, one in The Speech Teacher[3] and the other in the English Journal[4], dealing with Oral Interpretation and Readers Theatre as approaches to teaching literature. In the first article, "An Oral Interpreter's Approach to the Teaching of Elementary School Literature," Posts interest is "in directing our attention to the teaching of literature, and more specifically, the development of comprehension and appreciation of worthwhile literature."[5] He asserts: "Reading aloud, more than silent reading, can make clear to young readers such literary elements as the role of narrator and characters in short stories and the sound structure of verse"[6]. Oral reading is said to be the foundation for more sophisticated literary knowledge. The teacher needs to be the model for his students. His skill and enthusiasm determines the effectiveness for students. Success is very important and the selection for reading aloud should suit the ability and interests of the student. During rehearsals, the teacher can deal with vocabulary and meaning as these problems arise. It is necessary to remember that the focus remains on meanings and not just words. Post says: "An important aspect of teaching the fundamentals of oral reading is to get the students to see literature as a complex of ideas and feelings rather than just a necklace of words strung together."[7] Post admits that oral interpretation of literature

does not solve all problems of teaching literature but "Performance of literature can lead to clearer understanding, greater involvement with the emotional content and increased appreciation of the aesthetic elements of good children's literature."[8]

In his second article, "Readers Theatre as a Method of Teaching Literature",[9] Post focuses on Readers Theatre; that is, group interpretaton of literature. This form emphasizes the narrators point of view. In addition: "A writer's blending of description, scene, and summary is made clear when different students or group of students interpret each of the three parts of the story."[10] Indirect and direct discourse is more easily delineated. The selection and performance must be carefully prepared in order to be effective, and discussions before and after presentation will focus attention on the literature. Readers Theatre vitalizes literature and makes it more immediate than silent reading. Post concludes by reaffirming, "Readers Theatre is an effective and enjoyable way to teach, understand, and appreciate, representational works of prose, non fiction verse, prose fiction, and drama."[11]

Another leader in the field of Oral Interpretation discusses the value of oral performance of literature over and above the mere reading of it. Wallace A. Bacon, in his article "Oral Interpretaiion and the Teaching of Literature"[12] admits that sensational methods of performance are not helpful, but also points out that performance of literature "may finally be thought of as part of the total body of the literary work as it is realized or actualized" and "that they elements of performance often provide a way of motivating the very closest concern with text on the part of the student."[13] The text must determine what is appropriate performance, because the goal is to do service to the work the author created. Oral Interpretation entails much time in preparation and in rehearsal of minute details. It cannot be just added to an English course. It is time consuming and cannot be an "at sight" exercise in reading. A balance between performance and text must be maintained. "Nothing is more exciting than the act of reconstituting the body, the full body, of any fine literary text."[14]

Leslie Irene Coger, perhaps the leading authority on Readers Theatre, has written extensively on the subject and has co-authored with Melvin R. White th e Readers Theatre Handbook: A Dramatic Approach to Literature.[15] One article, written for Scholastic Teacher[16], echoes many of the above claims. "Teachers of English and drmatics have found it a wonderful way to stimulate their students to read extensively in selecting materials and to read intently in

analyzing plot, characters, and style of writing for script preparation. Readers share their insights into literature with others."[17]

The belief that Readers theatre is effective for teaching literature is exemplified by a San Diego City Schools teaching guide entitled "Teaching Strategies for American Literature 1, 2 and Advanced American Literature 1,2."[18] One of the appendices is entitled "Using Readers' Theatre"[19] and is introduced with the following paragragh:

> Good entertainment, yes! But more to the point readers' theatre is a marvelous way to stimulate high school students to read intensively in analyzing plot, characterization, and writing style as they prepare scripts for oral interpretation. They then share their understanding of the literature under study as they steop into the shoes of the characters and project these fictive people to the rest of the class, their audience.

Summary. While the above view is not exhaustive, it does give a representative cross section of claims for the elementary, junior high, and secondary levels. The claim that Readers Theatre and Oral Interpretation can help teach literature has several elements. Among these are: greater comprehension, appreciation of literature, ability to identify the role of the narrator and characters in short stories, as well as an ability to clarity sound structure of verse and lay a foundation for more sophisticated study. A model is necessary. The script must be rehearsed. Vocabulary improves. All students are involved. It ensures success and greater involvement. Students are able to delineate description, scene, and summary, as well as indirect and direct discourse. Literature becomes immediate and a total body. Style can be analyzed. The claims for teaching literature are indeed numerous. However, none of the studies cited above tested these claims or referred to any research supporting them.

Improving Reading and Oral Communication. The literature concerning Readers Theatre as an educational aid which improves reading and oral communication is not as extensive. The claims are often seen as results of the teaching of literature through Oral Interpretation or Readers Theatre.

Michael and Pamela Malkin explain some uses of Readers Theatre in the elementary classroom in their article "Readers Theater: A New Stage for Learning."[20] They point out that Readers Theatre provides practice in reading skills as well as motivation to read for students with reading problems. They

suggest trying "to include such students whenever possible by assigning them smaller parts that challenge their abilities,"[21] while ensuring their success.

Others agree. In a letter to Readers Theatre News, Lyndee Alton, an elementary school teacher, said:

> There is no doubt that Readers Theater dmproves reading skills...Readers Theatre teaches comprehension, develops oral reading fluency, and creates a feeling of excitment for reading. Students must thoroughly understand the story before they are able to interpret and recreate it. It improves oral expression in reading because the student must use a great deal of expression to portary the character they are playing.[22]

Another letter from Barbara Allison, a reading specialist for the San Diego City Schools, said:

> ...I also use it with the children at my school. frequently, children who are not achieving well in reading are not motivated to read. However, when presented with a Readers Theatre script, they are eager participants in the reading process."[23]

E. Kingsley Provenmire, Professor Emeritus of the Speech Communication Department at San Diego State Univeristy and expert in Choral Speaking, said in an interview:

> Readers Theatre is hydra-headed: it has great value for programming of course, but its greatest potential value is for education. It not only teaches people to live within literature, but it is such a marvelous tool for the teaching of reading. With the present emphasis of reading debilities, I would say the RT approach is needed more than ever before....Reading improves greatly the motivation is so great. And stuttering - people get over stuttering (reference to choral speaking.[24]

And finally, William Adams, Director of the Institute for Readers Theatre and Professor of Speech Communication at SDSU, says of Readers Theatre: "It

has been highly successful as an approach to the teaching of reading, providing strong motivation for both poor and accelerated readers."[25]

Referring to reading but focusing on communication, Thomas O. Sloane points out:

> Readers theatre is itself a communicative act, something undertaken to demonstrate to oneself, or to others certain qualities or actions in literature. It should therefore, by its nature call attention to the communication features of the literary work.[26]

Sloane asks the question: "How may readers theatre be used to enhance the understanding of careful readers and to train other readers to become careful readers?" He answers it by referring to readers theatre as a "rhetorical visual aid." "Rather than talk about how the story communicates, readrs theatre shows the actual communicative process."[27]

Post attributes better oral speaking to the use of oral interpretation. "Correct pronunication and proper grouping of words into thought units can be taught early as well as the expressive use of voice and body to suggest such factors as varying emotions, distinctive characters, and the basic intent of the literature."[28]

Barbara F. Mertes focuses on the non-traditional student in Readers Theatre: that is, the one who ordinarily would not choose to read orally, but can listen and the possibly be motivated to participate. She asserts:

> We simply cannot isolate the study of language and literature to silent reading. Too many experiences testify that reading and writing difficulties are related to listening and speaking problems.[29]

Summary. The above discussion reveals the extent of the claim that Readers Theatre helps improve reading and oral communication. Mostly testimonies from recognized professionals, the claims for Readers Theatre as an educational aid in the teaching of reading and oral communication include at least the following: practice in reading skills, motivation to read, help for those with reading problems, reading comprehension, oral reading fluency, diminished stuttering, motivation for accelerated students, and communication through literature.

While the claims for improvement in reading and oral communication are not as widespread as others, it is easy to understand why interest her is growing and why some studies are being carried out (especially when one considers the funding possibilities.) Still, the number of studies is surprisingly small and none of the above references are studies themselves. (Studies will be discussed later). Neither do they refer to supporting studies for their cliams.

As Therapy

Readers Theatre as therapy are not as overtly widespread as fhose for its use as an educational aid (that is, the claims are not referred to as therapeutic). Much of the previous literature, however, makes claims which may properly be termed therapy. The roots of these claims are found in the Poetry Therapy Movement.[30] One author ;involved in Poetrey Therapy is Dr. Paul Hunsinger, formerly of the University of Denver and now at Christian Breadcacting Network University. He states:

> Readers and Chamber Theatre (RCT) has within its broad domain of literature and group interpretive communiction a range of possibilities for therapy and growth that should be recognized, but not over eimphasized.....But like Poetry Therapy, both should be regarded as "tool and not schools" to quote Arthur Lerner of the Poetry Therapy Institute.[31]

No direct references in the literature on Readers or Chamber Theatre concerning therapy have been found, but "there are oblique references to personal growth and staisfaction, understanding of self and others and the affect of the group on individuals, as well as the affective aspects of literature that could be called therapeutic or a healthy growth experience.[32]"Rather than getting stuck on the term "therpay", Hunsigner beleives that it is preferable to refer to "growth experiences" and development. Whetehr or not the teacher or director intends Readers Theatre to be therapy is not the issue. "Howver, when something happens that is even in the slightest of some general individual good -- the least we can do is to recognize it."[33] This section deals with the growth and development claims made for Readers Theatre. The many claims (affestive and behavioral) may be categorized into those focusing on the individual and those focusing on the group.

For the Individual. Robert M. Post claims: "Readers Theatre has the advantage of making the performer less self-conscious, since he is one of a number of performers."[34] Leslie Irene Coger also claims: "It helps create a high morale, releases tensions, and sensitizes the particpants to the elements of beauty in literature."[35] In her "non-traditional classroom," Barbara F. Mertes has he students present Readers Theatre programs for children:

> Such attentive audiences fill up the most inhibited reader; this reader begins to open up to the children and to relate to them honestly. He forgets his own self-consciousness; soon he and the children are creating a magic world together, and the observer senses that special quality of open communication.

Sharing is an important part of this therapy. As Mertes puts it: "Literture appreciation is coupled with people appreciation."[37] Others write of similar benefits. Malkin and Malkin claim "development of confidence and poise."[38] Martha Larson suggests: "Creativity will be encouraged through writing original scripts or in adapting published materials. The individual performer can gain self-confidence."[39]

Radford B. KuyRendall of Western Michigan University, Kalamazoo, writing for the National Association of Secondary School Principals, points to the role playing and vicarious experience values in oral interpretation.[40] Nielson also points out that "holding the book and the group nature of the activity give them (the readers) psychological support.[41] For the fringe student, the student usually left out of school activities, there are advantages in Readers Theater

> Handicapped students, disadvantaged students, students who have not "looked the part" for a play, those who have grown so rapidly in body that they feel miserable in their awkwardness and lack of poise.. many of these can find a genuine opportunity in readers' theatre.[42]

Statements found in Readers Theatre News add to the therapeutic and growth claims for the individual. Lyndee Alton: "It helps develop a more positive attitude towrd reading, even for the nonreaders. Everyone feels involved and important."[43] Am anda Sue Rusill: "As actors my students gained a knowledge of direct 'give and take' with an audience. All became less

reticent to experiment within a role; all worked with fewer inhibitions, less self-consciousness."[44]

Summary A multitude of claims are made for the therapeutic and growth values of Readers Theatre for the individual. Among these are: less self-consciousness, high morale, released tensions, sensitized to beuty in literature, ability to relate to children and audiences, people appreciation, poise, creativity, self-confidence, psychological support, a place for the fringe student, positive attitude toward reading, improved self-concept, and fewer inhibitions. A couple of the above proponents made vague references to supporting research, but none were studies themselves. Only one cited a specific research study to support a specific claim.

For the Group. Many of the claims made for the individual may also be made for the group in the therapeutic and growth values of Readers Theatre. Because of the group nature of Readers Theatre, however, several additional and distinct claims have been made.

In addition to the group activity making the performer less self-concious Post adds: "The student also gains from the interation and cooperation that mae up a group activity."[45] As was pointed out earlier, Coger sees the sharing of the insights as an important function of Readers Theatre[46] as well as the high morale and released tensions resulting from Readers Theatre.[47] Because of the uniqueness of Readers Theatre in demanding participation of the audience, another claim made is the increased empathy of the performers and audience for the characters in the literature resulting in "becoming one".[48]

Readers Theatre need not be limited to the classroom, according to Mertes, as "some of the more successful readers' theatre programs for children have been presented in county homes and even juvenile halls."[49] It bridges the gap between the school and the community as well as brings enjoyment to those shut away from the community. "Because scripts are usually prepered by teams, students learn to work with one another, to argue the interpretation of the author's works whom they choose, and to really learn from one another."[50]

Malkin and Malkin indicate that Readers Theatre fosters "a sense of teamwork toward shared goals."[51] As an added benefit, Parret concludes her article by saying: "Readers Theatre experiences are great for establishing pupil-teacher rapport."[52] A spirit of cooperation on a group project, of making a contribution

to a class effort, of sharing a talent--these can be net gains for students,"[53] according to Martha L. Larson. Because of the shorter and less complicated rehearsal schedule than plays, mixed casts with faculty and community people allow greater involvement and cooperation betwen school and community.[54]

Summary. While the claims of therapeutic and growth values for the group in Readers Theatre are not as numerous as those for the individual, they are no less far reaching. These include: interaction and cooperation, sharing of insights, high morale, released tension, increased empathy, interaction with the isolated, the faculty, and the community, learning from each other, team work, and pupil-teacher rapport. These claims are also made without reference to supporting studies, even though, as we will discuss later, some weak references have been made. A summary of the claims made for Readers Theatre and Oral Interpretation is found below:

SUMMARY OF THE CLAIMS MADE FOR
READERS THEATRE AND ORAL INTERPRETATION.

As An Educational Aid

For Literature

1. comprehension
2. appreciation
3. clarify narrator
4. clarify characters
5. clarify sound structure of verse
6. foundation for more sophisticated study
7. improved vocabulary
8. involves all students
9. distinguish description, scene, and summary
10. delineate direct and indirect discourse
11. makes literature immediate
12. make literature "whole"
13. analyzes style

Reading and Oral Comm.

1. practice in reading and speaking skills
2. motivation
3. help for remedial reader
4. greater comprehension
5. oral fluency
6. diminished stuttering (choral reading)
7. communication through literture

SUMMARY CONTINUED

As Therapy and Growth

For The Individual

1. less self-conscious
2. high morale
3. released tensions
4. sensitized to beauty in literature
5. relate to children and audience
6. people appreciation
7. poise
8. creativity
9. self-confidence
10. psychological support
11. fringe student included
12. positive attitude
13. improved self-concept
14. fewer inhibitions
15. ensures success

For The Group

1. interaction with each other
2. cooperation
3. sharing
4. high morale
5. released tensions
6. increased empathy
7. interaction with the isolated
8. faculty and community involvement
9. learning from others
10. teamwork
11. pupil-teacher rapport

The claims made for Readers Theatre have been examine and listed in this section. The next section examines programs already implemented that have attempted to realized some of the above claims. The examination will then turn to the actual studies examining and testing several of these claims.

PROGRAMS IMPLEMENTED

The claims for Readers Theatre have found the basis for trial programs in various field including the teaching of "mathematics, foreign language, science wood shop, social studies, and a whole host of subjects."[55] Readers Theatre has been used to affect public policy.[56] It has been used with the deaf[57] as well as with covicts,[58] with group discussion,[59] and with worship. Programs using Readers Theatre to teach literature are generally informal. The effect of Readers Theatre on reading are sometimes more structured in studies.

For the purposes of this paper, innovative programs using Readers Theater or Oral Interpretation are reviewed. Included are "Readers Theatre For The Deaf", directed by Mark Nuital;[61] "Foreign Language Instruction Through Bilingual Readers Theatre" by Iz Crain, Richard Feist, and Alba Pickslay;[62] "Readers Theatre Conservatory: A New Conceopt" by Wm. Franklin Smith;[63] "Rational for Communication Arts in Correctional Institutions" by K. B. Valentine and Maureen Donovan;[64] and "Using Oral Interpretation to Affect Public Policy" by Dr.

Maryann Hartman, Beth Hartman, Burton Alho, and Dr. JoAnn Fritsche.[65] This list is not intended to represent all the current programs utilizing Readers Theatre, but to be a representative sample of the variety of uses of Readers Theatre and the claims which each hopes to realize.

For The Deaf. Mark Nutial is a member of and the artistic director for a professional Readers Theatre company in Maine know as Peanut Butter Readers.. The five performers present shows, workshops and lecture-demonstrations in schools and institutions. The group was requested to present a week's activities at Mystic Oral School which included two performances, a teacher workshop, and daily classroom workwhops. The Mystic Oral School consists of children from grades kindergarten to twelve, and all are deaf. No hand signals are allowed, and all communication was oral. Nutial expresses the situation at hand:

> We were interpretive artists, oral projection was our medium, the sensory receptors our canvas. At Mystic we could no longer depend upon the hue and tone of the spoken mediums. We became sculptors, and with ahmmer and chisel, we breathed life into cold stone.[66]

The reading specialist for the school had seen the readers perform and knew the children would love them. The problem was how to communicate orally to deaf children. The first task was to remove as many barriers to communication as possible:

> speak slowly; do not distort lip, tongue, or facial gestures; do not speak with a light source at your back; shave beard and moustache so that lips may be seen ;face the speechreader, put yourself on the speechreader's level; do not move and speak at the same time; speak slowly, but not too slowly! What happens to stress, rhythm, intonation, meloldy, onomatopoeia? Throw them out, fall back on the essence of reading: the reader's internal response and adapt new mechanics to allow the hearing impaired to perceive and follow this response. Bypass the ears? No, flood the ears with so many sensory stimulators that the speechreader will suffer the illusion of hearing[67]

The workshops were completed. "It was documented that our workshops...greatly increased self-esteem and raised language output by over 20 percent. That 20 percent increase was not an increase of the nontone drumming variety: It was a creative outpouring of colorful emotion."[68] While this documentation was not given in the article, it probably can be safely assumed that the state evaluator of the project tested for these results.

This program reflects some of the claims made for Readers Theatre. Apparently the reading specialist recognized the value of creative oral expression for teaching oral communication. According to Charles Konabuka, state evaluator of the project. "The children seemed more able to comprehend difficult abstract concepts through dramatic oral techniques."[69]

The claims found are: increased self-esteem, oral communication, and comprehension.

Bilingual Readers Theatre. Iz Crain has worked with second and third year high school Spanish students and also with elementary children. Alba Pickslay acted as consultant for the Foreign Language Teachers Association of California, for whom Richard Feist and Iz Crain directed fifth graders in a bilingual program for their 1977 Convention in San Diego. Feist is currently working with several high school groups.

These experts use the following five methods of adaptation. The first is "PingPong the Languages" in which a word or two is said and its transalation follows immediately.[70] "Mirror the Languages" is related to the first: "In this form, the script is divided into small workable segments, based around periods of action, time, or ideas."[71] One cast reads the foreign language and another reads the translation. The third mthod is "Switch in Midst" in which the readers do not translate, but switch from one langage to another at anytime[72]. The fourth is "Character's choice" in which only certain characters read in the foreign language while the rest of the cast reads in English.[73] The fifth method is called "All in One." The complete story is performed followed by the complete translation.[74]

These five techniques have been used in the elementary school to teach foreign language. The students first become very familiar with the story in English. They then listen to a tape of the script in Spanish and then see the written script. During the rehearsals, the first graders (translating the Spanish of the fifth graders) learned so much Spanis that: "They would say their sentences in Spanish 'just for fun', and would switch back and forth between the two languages effortlessly"[75]. The original intent was to "ping pong", but occasionally Spanish dominated in the presentations. The program was a success and others wanted to get involved.

What were the claimed results? The students learned "new vocabulary, pronunciation, grammar, sentence structure, use of idioms and an appreciation for another culture and its literature."[76] The students gained confidence and were no longer concerned with speaking, but with communicating in the foreign language. There was:

> a new fluency, tonal variety, expressiveness and understanding..it is important to them that their work be viewed as a success aby their peers. Their sense of accomplishment, the fun of the total project, and the recognition they received all come together for their payoff.[77]

In addition, the first and fifth graders learned to work together and assist each other in learning and performing.

This program also reflects several of the claims made for Readers Theatre. Improved reading skills (even in a foreign language), comprehension, self-confidence, oral communication, opportunity for success, group interaction, and peer support. It is doubtful that any research has been done to support these claims, but the empirical evidence is convincing, especially the transfer of idiomatic phrases to other contexts observed by the teachers.

Readers Theatre Conservatory. The readers Theatre Conservatory is a program organized by Wm. Franklin Smith, principal of the Loma Portal Elementary School in San Diego. This program brings elementary students to the campus of San Diego State University to study Readers Theatre. The purpose of the Conservatory is "to make literature come alive for elementary students."[78] One of the objectives of the Conservatory was to provide teachers enrolled in the Institute for Readers Theatre's Fifth National Summer Workshop with talented and eager young performers. The goals were to:

1. acquaint students with and create an interest in good literature;
2. improve interpretive skills;
3. develop poise, confidence and stage presence;
4. provide instruction in selecting and adapting materials;
5. give experience in directing;
6. ensure rehearsal under the supervision of skilled directors;
7. assure many performance opportunities before different types of audiences and
8. provide an exciting and memorable experience.[79]

The schedule was set up to accomplish these eight goals.

Smith evaluates the Conservatory as a "success story". He does admit that the degree of success, when working with average and remedial readers, is largely determined by the skill and enthusiasm of the teacher. He says that a local teacher Greg Bean, has tested the results of using Readers Theatre with slower readers and has found "dramatic improvement in reading comprehension and proficiency."[80]

That the Conservatory was influenced by claims made for Readers Theatre is obvious in the eight goals. In addition, Smit adds improved reading skills, increased comprehension, increased self-confidence, and more positive peer relationships.

In Correctional Institutions. Valentine and Donovan have used Oral Interpretation and Readers Theatre with prison inmates because: "Personal, active and direct involvement with lieterature, in a performer or audience capacity, has the

potential for lasting benefits for prison inmates."[81] Penal institutions are looking for varied rehabilitation activities such as oral interpretation, choral reading, interpreters theatre, improvisational theatre, and creative writing. They believe: "Such communication arts related activities can help inmates develop creative potential so that they may operate more successfully in their enviornoments, and are consistent with the theory of differential treatment."[82]

Having inmates communicate and express themselves allows feeling, emotions, and frustrations to be vented in a creative outlet. Valentine and Donovan state: "Activities associated with interpretation of literature can facilitate self-integration by providing a disciplined, and directed emotional outlet, and a socially acceptable manner of communicating responses to life experiences."[83]

The basis for the use of literature for rehabilitation is found in Poetry Therapy begun by Jack Leedy. Leigh Steiner-Crane also has worked as an oral interpretation therapist and David A. Williams has done similar work and exhoes one of the claims: "The inmates took great pride in both their writing and their performanc. Although asked to write only one poem, the delighted me weekly with their writing."[84] Valentine and Donovan add that the "nonevaluative, nonjudgmental environment allows inmates to build their self worth."[85]

Program objectives, according to Valentine and Donovan are designed to:

1. increase awareness of verbal and nonverbal responses to communication situations through such activities as exercises in vocal flexibility, mime and drama tic improvisation;
2. increase inmates' responses to changin patterns of behavior through individual interpretation of literature performances;
3. emphasize implications for past, present, and future behavior by discussing ideas expressed in literary form as those ideas relate to the inmates;
4. increase ego strength, and decrease anxietites and introversion through group interpretation activities such as interpreters theatre and choral reading;
5. increase constructive feedback through video and audio taping of communication arts activities;
6. increase ability to communicate through touring performance of individual and group readings;
7. increase awareness of the impact of literature through motion pictures video and audio tapes, filmstrips, televison programming, slide shows, and other audio-visual techniques.[86]

Any objectives need to be tailored to the individual in conjunction with the psychiatric personnel, so the inmate "can relize personal growth and reintegration by learning (1) to be self examining, (2) to see various solutions to

problems and (3) to adjust to new situations with less fear -- all essential abilities in the process of rehabilitation."[87]

Again the claims for Oral Interpretation and Readers Theatre are clearly outlined in the objectives and stated benefits of the program. Included are: involvement in literature, increased creativity, oral communication, pride (self concept), self worth, ego strength (self confidence), and group interaction/

Public Policy. Dr. Maryann Hartman, in conjunction with Ms. Beth Hartman, Mr. Burton Alho, and Dr. JoAnn Fritsche of the University of Maine at Orono, presented a paper entitled "Using Oral Interpretation To Affect Public Policy"[88] to the Speech Communication Association Convention in Minneapolis on November 4. 1978. The focus of the paper was two projects: Old Age: Tradition Shelved or Shared and As Others See Us. The first project was designed "to dramatize the psotive human resource potential of people over 65."[89] The second project included using disabled people and centering on their problems and potential as human resources."[90] "The primary focus of both scripts was the humanness of the performers."[91] An auxilary benefit of these projects was to dramatize the value of Oral Interpretation and Readers Theatre outside the classroom.

The performers were actually old and handicappedpeople with some overlap in the two casts. While the intent of the project was to persuade (influence public policy) using oral history, several benefits to the performers were mentioned during the discussion following the paper presentation.[92] The performers were performing their own lives in the script. They communicated their frustrations. They confidently faced others with their own problems. The demonstrated the worth, human potential, by the very fact that they were performing in a theatrical production: that is, doing something worthwhile. Oral Interpretation and Readers Theatre are well suited for this because physical movement and the presentational mode are unnecessary.

These above projects are examples of the cognitive teaching claims for Readers Theatre. The scripts were written not only communicate a specific message and plea to the audience in order to clarity and gain greater comprehension and understanding of the problems of the aged and the handicapped as well as to promote empathy between the audience and the readers. Creativity in portraying an original script is another benfit. The projects were designed totally to teach and to persuade, but benefits resulting from the form itself are also evident.

This program takes a different direction from those previously discussed. It does, however, reflect some of the claims put forth for Oral Interpretation and Readers Theatre including: imporoved communication, greater comprehension of literature, increased self-confidence, self-worth, empathy, group interaction and creativity.

SUMMARY OF CLAIMS REFLECTED IN PROGRAMS.

For the Deaf

1. self-esteem
2. oral communication
3. comprehension

Bilingual Readers Theatre

1. reading skills
2. comprehension
3. self-confidence
4. oral communication
5. success opportunity
6. group interaction
7. peer support.

Readers Theatre Conservatory

1. appreciation of literature
2. poise
3. self-confidence
4. reading skills
5. comprehension
6. positivepeer relationships

In Correctional Institutions

1. involvement in literature
2. creativity
3. oral communication
4. self-concept (pride)
5. self-worth
6. self-confidence (ego strength)
7. group interaction

Public Policy

1. oral communication
2. self-confidence
3. self-worth
4. comprehension
5. empathy
6. creativity
7. group interaction

A look at the above lists reveals some elements in common for all five programs. They are:

1. self-esteem or worth
2. improved oral communication or reading skills
3. greater comprehension of the literature.

In addition, four of the programs have the following in common:

1. group interaction
2. self-confidence

The purpose of these comparisons is not to prove an particular claim. Acknowledging universality in these selected programs only serves to indicate a potential pattern. The real question is whether or not solid research studies have supported these or any of the other claims made for Readers Theatre and Oral Interpretation. The next section reviews such studies.

STUDIES TESTING THE EFFECTIVENESS OF READERS THEATRE AND ORAL INTERPRETATION

Four studies will be reviewed in this section. While these four were the only studies available to the author, others may be found in unpublished theses, dissertations, or papers which were not cited in any of the literature reviewed. These studies will be reviewed in chronological order with the goal of determining which, if any, of the claims is supported or mot supported. The strength of the study will be examined using the criteria proposed by Dunkin and Biddle:

1. are the concepts used in the finding meaningful, and have they been measured with instruments that are valid and reliable?
2. Did the studies reporting the finding use valid, uncontaminated designs?
3. Was the effect claimed strong, was it independent of other effects and was the independent varialbe calimed for it truly independent?
4. Was the effect applied over a wide range of teaching contexts, or if not to what range was it limited?
5. Do we understand why the effect took place?[93]

The studies deal with 1) oral interpretation and speech therapists, 2) oral reading errors and comprehension, 3) a comparsion of silent reading, solo performance, and Readers Theatre in teaching literature, and 4) Readers Theatre for improving reading skills and verbal comprehension. Not all of the studies are drawn from the field of Oral Interpretation and Readers Theatre, but each sheds some light on the validity of several claims made for Readers Theatre.

"Does Training In Oral Interpretation Help Speech Therapsits?"[94] by Gardner Gateley

Gateley's article presents "the results of an attempt to study speech therapits' evaluations of the contributions that training in oral interpretation has made to their practice of speech therapy." [95]

The procedure consisted of a self report questionnaire sent to 370 active members of the Texas Speech and Hearing Association. About 49 percent or 171 clinicians roplied. Three questions asked whether a course in oral interpretation had been taken, whether what was learned was helpful in their work, and an explanation of the response to the second question.

The results indicated that 51 percent had not taken a course in oral interpretation. Of those who had training in oral interpretation, 64 percent found it helpful in their work. Comments included such items as meaningful speech patterns, voice control, creative activities and finding material, choral reading for stutterers, holding interest of clients, establishing effective communication with clients, self-imporvement, and understanding of normal and superior speech.

Gateley summarizes his findings:

> Training in oral interpretation appears to provide the greatest help for therapists in (1) teaching speech and language patterns, (2) holding clients' interest and attention, (3) establishing and maintaining communication with clients, and 4 providing self-improvement for therapists.

He concludes by stating that oral interpretation study can contribute to "development of the person" and in the skills of the speech clinician.

Comments. Using Dunkin and Biddle's guidelines, the following comments seem appropriate:

1. Concepts are not very meaningful. What is "help" and "helpful" is one's work? Help reports themselves are not very reliable. Each respondent can have a different idea of what "helpful" is. In addition, training or learning in oral interpretation is not specific. What particular facets of this training are "helpful". Is it the study of literature, the performance of the literature, the listening to the literature, the adaption of the literature, or any ora number of specific possible learnings in oral interpretation. The weakness of the concepts throws doubt on the validity of the measurement of self-report.

2. The study is probably not uncon taminated. No mention was made of the amount of learning or the level of training in oral interpretation. In fact, oral interpretation was not even defined. Need the respondent have studied, adapted, performed or directed oral interpretation of literature? How closely were the Speech Communication and Speech Pathology departments in each particular learning setting? Were they complimentary or were they distinct and separate entities.

3. The effect claimed was questionable. Out of the original 370 sample, only 171 responded. Of these 171, only 83 had taken a course in oral interpretation. Of these, only 54 reported this training as helpful. While 54 represents 64 percent of all those who had taken such a course, it hardly represents a significant proportion of those responding (less than 33%). The original sample (171) was also rather small.

4. The sample consisted of only Texas clinicians who were members of the Texas Speech and Hearing Association. Generalizeability must be limited to this troup. The study itself may contain errors due to other characteristics of Texas Speech Clinicians.
5. There are no explanations as to why the results are the way they are.

It could be said that these criteria are too stringent to use as a model for evaluating this field study. While this may be true, several questions as yer remain unanswered. Other relationships may be involved in this small group such as demographic characteristics, especially age and educational background; validity of the self report; reliability of the concepts; and size of the sample.

This study does reflect several of the claims made for Readers Theatre and Oral Interpretation: Improved Oral Communication, better sentence structure and vocal quality, creativity, group interaction, therapy for stutterers, and self improvement (worth and esteem). While the study is not as soldi as one might hope, it does suggest that these benefits are perceived to be real. The cause-effect relationship, however, is not well established.

"Oral Reading Errors and Reading Comprehension:" by Joanne R. Nurss

Several studies have been done in psychology and education concerning the relationship between oral reading and reading skills. In one study, Joanne R. Nurss refers to other research in this area and posits:

> If uncorrected oral reading errors can be considered as on way of assessing comprehension, there should be a relationship between the oral errors made by a child and the syntaictc complexity of the passage being read.[97]

Her study reports findings concerning oral reading errors and sentence complexity.

Two samples of second graders were used. One group was screened ona twenty word vocabulary test, and only those reading 90 percent were used as subjects. The other group was not screened. These children read one-sentence stories representing three levels of structural complexity. Three experienced reading teachers analyzed the tapes for oral reading errors. Agreement of two was needed and the median percentage of agreement was 84 percent. The results showed the screened group made fewer errors. Also, children made more errors reading complex sentences. It was noted that the errors generally made more sense in the less complex sentences. It was noted that the errors generally made more sense in the less complex sentences.

The conclusion reached was that "there is a relationship between the number of oral reading errors a child is likely to make and the sytactic complexity of the sentences he is reading."[98] This suggests that "oral errors may be one way of assessing their semantic and grammatical understanding of the

material they are reading"[99]

The purpose for reviewing this related study here is that it suggests a solid link between oral reading and comprehension, supporting the claim that comprehension as well as oral communication and fluency is increased through Readers Theatre. This is, of course, one of the more frequent claims.

Comments. Because this study is outside the field of Oral Interpretation, Dunkin and Biddle's guidelines will not be used here. The study is nevertheless well designed. It has a control group and observer reliability, vocabulary and sentence complexity based on established norms, and a sample of 108 (control of 36). Therrors were analyzed by a two-way analysis of variance with significance set at the .05 level. From the perspective of this author, the study seemed to be solidly carried out and, thus, well supports the above claims.

"A Comparison of Three Techniques of Teaching Literature: Silent Reading, Solo Performance, and Readers Theatre."
by David R. Mayberry.

This study is an unpublished doctoral dissertation completed in 1975 by David R. Mayberry[100] and was unavailable for complete examination. However, an abstract of this study was published in the ID Newsletter;.[101] A review of this same study was included in an article by Geraldine E. LaRocque in the English Journal.[102] The purpose of Mayberry's study was to compare the responses of students to three techniques of teaching literature: Silent Reading, Solo Performance, and Readers Theatre. Three hundred seventy-one Texas eleventh grade students were selected from three high schools. Each of the student's received all three presentations of three different stories in different order of presentation. After this, the students were given two post tests: a ten-items comprehension retention test was given ten days later. Every third subject took the appreciation test again.

The five research hypotheses were tested in the null form. If a significant F was found, a multiple comparison (Newman-Keuls') was applied to determine the source of the variance.

The results are very convincing. In the comprehension test, both solo performance and readers theatre produced higher comprehension scores than silent reading with the readers theatre group the highest (means of 6.43, 7.09 and 7.40 respecitvely). The same was true for the retention comprehension test. "The readers theatre group lost fewer points than the other two, widening the gap between student comprehension through silent reading and readers theatre and also widening the gap between solo performance and readers theatre."[103]

Similar results were found in the appreciation post test with readers theatre producing the highest means. On the retest ten days later, silent reading decreased by 1.46 points while solo performance increased by 1.47 points, and readers theatre increased by 1.37. LaRocque concludes:

> Obviousy, readers theatre has much to offer the English teacher in his or her attempts to interest students in literature through methods which produce both understanding and liking.[104]

Mayberry suggests that future research should study how much oral interpretation should be used but feels that a blending of the three might be most effective.

Comments. Using Dunkin and Biddle's guidelines:

1. The concepts of silent reading, soloperformance, and readers theatre might need clarification. How much time is given for silent reading? Is the solo performance just reading, or does it include movement? Is the same true for Readers Theatre? How polished are both solo and readers theatre performance? LaRocque does indicate that a follow-up study by Mayberry using a very small sample showed similar results, and the readers theatre presentation was not as polished as the original study.

2. This study seems to use valid and uncontaminated designs.

3. The effect was strong, but it is not absolutely certain that it was independent of other effects. Perhaps the mere novelty of readers theatre had an effect, or perhaps Ray Bradbury's stories are better sutied for performance.

4. The effect can probably be applied to other teaching contexts, even though, the focus here is teaching literature an d used only Bradbury's stories.

5. We don't as yet understand why the effect took place. Speculation might fall back on other claims for Readers Theatre: makes literature immediate, empathy, wholeness, etc.

This is a very strong study in support of the clims for greater comprehension and greater appreciation of literature through Readers Theatre. The study appears to be very solid. The sample seems sufficiently large. Account was taken of the order of presentation. The retention comprehension test changed order of the items. The statistical analysis seem adequate and significant. Overall, the study well supports the claims of comprehension and appreciation of literature.

"A Readers Theatre Approach as a Tool for Improving Oral Reading Skills and Verbal Comprehension."
by Dr. Peggy Dunn

This study was presented at the SCA Convention in Minneapolis, 1978.

The information to follow was taken from the research project outline written by Dr. Peggy Dunn and a tape recording of the session discussing the project.[105] The purpose of the project was to determine the amount of progress in reading skills and which reading elements show progress when using Readers Theatre to improve reading levels or remedial readers. The formal and procedures were as follows:

1. Use of the Ginn 360 test to designate reading level abilities.
2. A descriptive analysis of each subject's reading abilities by the respective classroom teacher.
3. Pretest and analysis of tape recordings of each participant reading a "cold" parapgraph from Ginn reader.*
4. Group will prepare prose and poetry readings for presentation to peer audience.
5. Post test analysis of tape recordings of each participant reading a "cold" paragraph (similar in nature) from Ginn Reader.*
6. Retesting using Ginn 360
7. A descriptive analysis of each subject's reading abilities by the respective classroom teacher following treatment.

*The taped pre and post testing (tape recording) should indicate any progress by the reader. Among the elements to be noted are:
reading rate
smoothness of delivery
communication and comprehension of story line
communication and comprehension of character
communication and comprehension of mood/tone
particular reading problems (oral) of individual.[106]

Comments

At the time of this presentation, the project was in its sixth week. As a result, little can be said about the analysis of results. The experimental design does appear to be weak in several areas. Following Dunkin and Biddle:

1. The concepts, especially in the analysis of the tape recordings, are unclear and hard to measure reliably.
2. The design is subject to various contaminations such as director enthusiasm, teacher bias, and lack of a control group.
3. Nothing can be said about the effect claimed.
4. Because of the design, it will be difficult to apply the findings even to a classroom context. The problems here are those of the tutorial situation.
5. Nothing can be said about why the effect took place at this time.

While the study does not stand up to rigorous tests, several of the observations of the experimenter and the classroom teachers seem worthy of comment. In just six weeks Dr. Dunn has noticed what she termed "a measureable difference in their ability to phrase as they read orally."[107] The classroom teachers expressed disbelief in the change in the children. Those involved in the project started working better and changing their attitudes toward reading. Through performance for other students, the participants' self-confiddbce has improved immensely and has transferred to the classroom. The studens' motivation and attention span improved, probably as a function of the public performances to be given.

These are largely empirical observations but do reflect several of the claims and seem to support them: oral fluency increased, self-confidence, motivation, and appreciation of literature.

Summary of Research Findings. It is of little surprise that few research studies testing the claims made for Readers Theatre and Oral Interpretation are available. When one considers the difficulty of designing effective studies, it is also not surprising that these studies do not stand up to the rigorous guidelines set up by Dunkin and Biddle. The use of these guidelines might have been a little harsh, but I do think their use demonstrates how far this field has to go in establishing research foundations for the claims. These four studies do lend support to several claims made for Readers Theatre and Oral Interpretation as summarized below.

Claims Supported by Research Studies

1. improved oral communication
2. improved sentence structure
3. better vocal quality
4. creativity
5. group interaction
6. therapy for stutterers
7. self-concept improvement
8. comprehension
9. oral fluency
10. greater appreciation for literature
11. self-confidence
12. motivation to read

CONCLUSION AND RECOMMENDATIONS

The claims found recurring in the pograms reviewed are supported by the research studies. Self esteem, improved oral communication and reading skills, greater comprehension of literature, group interaction, and self-confidence were claims given tentative support by the research studies. It appears that there may-be some basis for accepting other related claims also. The evidence is indeed weak and tentative, but a noble start has been made.

Several major problems exist for researchers in the field of Readers Theatre. Perhpas some of Dunkin and Tiddle's guidelines can help classify these. There seems to be a lack of clarity and agreement concerning the concept of Readers Theatre itself. Very little of the literature explicitly defined what the concept meant and what "using Readers Theatre" d entailed. When one refers to Readers Theatre, does this mean that students get up and read parts on stools in front of the class, or are there rehearsals?1 How man rehearsals? How polished need the Readers Theatre presentations be? Who does the selecting and adapting of the material? The teacher? The students? There seems to be a mixture of both in the literature. For whom are the claims made? The audience, the readers or both? There seems to be alittle of both of these claimed, also. Measurement of this concept has been by observation or by self-report. Little valid and reliable measurement has occurred.

The designs of the studies a re also very informal and certainly contaminated What effect does the quality, tone, and content of the literature used in Readers Theatre have on the claims? What about the ability of the teacher and his or her enthusiasm? Can anyone select, adapt, and direct literature for Readers Theatre? Does the audience affect the claims? Is there a difference between no audience, an audience of peers, an audience of "subordinates", or an audience of "superiors"? The literature reflects all of these, but does not discuss potential contaminating effects.

The strength of the effect and its degree of independence is not established. Certain discernable effects have been found to be associated with Readers Theatre, but little discussion of correlations with other variables is available. Other claims themselves may interact with the variable. Group interaction, empathy, appreciation of literature may determine self-confidence, creativity, and oral reading skills. This area is another fertile ground for more stringent study.

The generalizability of the effects claimed over other contexts is also weak. Some experimentation, especially in Bilingual Readers Theatre and in Social Policy, has been done, but most of the claims are made for Readers Theatre in general (whatever that concept really is). Can self-confidence with a rehearsed script really be generalized to a classroom or other social context? Can reading ability be generalized to new unfamiliar literature? Some of the claims made have been tested over barious contexts, but much research still need s to be carried out.

Why the effect took place has only been suggested. Greater self-confidence has been attributed to group support as well as the presence of the script

(which is not alwyas clarified.) Empathy has been associated with the content of the literature as well as the group interaction. Oral reading improvement has been attributed to the practice and repetition. Little by way of controlled experimentation has established any process-product findings, but the future looks bright.

Greater clarity in concepts, more valid uncontaminated designs, stronger independant effects, wider contexts, and increased cause-effect research is needed. Preliminary studies indicate the positive potential of Readers Theatre both as an educational aid in teaching literature as well as improving reading and as a therapeutic methodology for both the individual and the group. Future research can help to solidify support for the claims made for Readers Theatre.

This paper has been an attempt to discover and clarify the claims made for Readers Theatre, to review some current innovative programs implementing Readers Theatre, and to review the relevant research attempting to support the claims.

Hopefully, the reader has seen this work as a positive contribution to the field of Readers Theatre and not as an attempt to invalidate and discredit claims made and research carried out. The author is committed to the positive potential of Readers Theatre and hopes to find future research more strongly validating many more of the claims made for Readers Theatre.

NOTES

1. William J. Adams, "From the Director's Desk," Readers Theatre News, 5, No. 2 (Spring 1978), C & 45

2. See the Bibliography at the end of this paper.

3. Robert M. Post, "An Oral Interpreter's Approach to the Teaching of Elementary School Literature." The Speech Teacher, 20, No. 3, (September 1971), 167-173.

3. Robert M. Post, "Readers Theatre as a Method of Teaching Literature," English Journal, 63, No. 6 (September 1974), 69-72.

5. Post (1971), p. 167.

5. Ibid.,

7. Ibid., p. 169

8. Ibid., p. 173

9. Post (1974)

10. Ibid., p. 71

11. Ibid., p. 72

12. Wallace A. Bacon, "Oral Interpretation and the Teaching of Literature," Illinois Speech and Theatre Journal, 26 (Fall 1972), 13-16.

13. Ibid., p. 14

14. Ibid., p. 16

15. Leslie Irene Coger and Melvin R. White, Readers Theatre Handbook: A Dramatic Approach to Literature, Rev. ed. (Glenview, Ill.: Scott Foresman and Company, 1973).

16. Leslie Irene Coger, "Staging Literature with Minimal Props for Mximal Meaning...Readers Theatre," Scholastic Teacher, Ocotber 1971, pp. 24-25.

17. Coger (1971), p. 24.

18. Mary A. Barr and Maria E. Thodore, "Using Readers' Theaters" appendix to Teaching Strategies for American Literature 1, 2 and Advanced American Literature 1,2. (San Diego: Sand Diego City Schools, 1974), p. 142.

19. Ibid., p. 142.

20. Michael and Pamela Malkin, "Readers Theater: A New Stage for Learning," Teac her, 93, No. 8 (April 1976), 70-72.

21. Ibid., p. 72

22. Lyndee Alton, Letter to the elementary department, Readers Theatre News, 6, No. 1 (Fall/Winter 1978), 6.

23. Barbara Allison, Letter to the elementary department, Readers Theatre News 6, No.1 (Fall/Winter 1978), 45.

24. E. Kingsley Provenmire, In "Informal Conservations with the Leaders of Readers Theatre," Readers Theatre News, 5, No. 2 (Spring 1978), 6-7.

25. William Adams, In "Informal Conversations with the Leaders of Readers Theater," Readers Theatre News, 5, No. 2 (Spring 1978) 10 .

26. Thomas O. Sloane, "Readers Theatre Illusions and Clasroom Readlities," English Journal, 66 No. 5 (May 1977), 74.

27. Ibid., p. 78

28. Post (1971), p. 169.

29. Barbara F. Mertes, "The Non-Traditional Student's Non-Traditional Classroom," Junior College Journal, 42, No. 5 (February 1972), 30.

30. Jack Leedy, Poetry Therapy: The Use of Poetry in the Treatment of Emotional Disorders (Philadelphia: Lippincott, 1969), Poetry The Healer (Philadelphia: Lippincott, 1973), and Leigh Steiner, "Poetic Self-Actualization: Creative Stimulation for Rehabilitation and Reintegration," Journal of the Illinois Speech and Theatre Association 28 (Fall 1974).

31. Paul Hunsinger, "Readers and Chamber Theatre; a Possiblity for Therapy," Readers Theatre News, 5, No. 2 (Spring 1978), 2.

32. Ibid.

33. Ibid.

34. Post (1974), p. 69.

35. Leslie Irene Coger, "Interpreters Theatre in the Secondary Curriculum", Illinois Speech and Theatre Journal , 26 (Fall 1972), 17.

36. Mertes, p. 31.

37. Ibid., p. 32

38. Malkin, p. 70

39. Martha L. Larson, "Reader's Theatre: New Vitality for Oral Reading," The Reading Teacher, 29, No. 4 (January 1976), 360.

40. Radford B. Kuykendall, pl 90.

42. Ibid., p. 92

43. Alton, p. 6

44. Amada Sue Rudsill, "Touring Readers Theatre: The Imagination Players," Readers Theatre News, 6, No.1 (Fall / Winter 1978), 23.

45. Post (1974), p. 69

46. Coger (1971), p. 24

47. Coger (1972), p. 17.

48. Ibid.

49. Mertes, p. 30

50. Ibid., p. 31

51. Malkin, p. 70

52. Margaret Parret, "Teaching Oral Interpretation to Children Through Readers Theatre," Illinois Speech and Theatre Journal, 26 (Fall 1972), 7.

53. Larson, p. 360

54. Kuykendall, pp. 91-92.

55. Adams, "Informal Conversations...," (1978), p. 10.

56. Maryann Hartman, Beth Hartmen, j Burton Alho, and Jo Ann Fritsche, "Using Oral Interpretation to Affect Public Policy, " Unpublished paper present at the Speech Communication Association Convention, 1978.

57. Mark Nutial, "Readers Theatre for the Deaf," Readers Theatre News, 5, No.1 (Fall 1977), 10-11.

58. K.B. Valentine and Maureen Donovan, "Rationale for Communication Arts in Correctional Institutions," Journal of the Arizona Communication & Theatre Asscoation, 9 (Spring 1978), 2-6.

59. Robin Salem, "Interpretation as a Method for Group Discussion of Feminist Literature," Journal of the Arizona Communication & Theatre Assocation 9(Spring ; 1978), 7-13 and Susan Pearsall Hoffer, "Studying Small Group Communication and Interpreters Theatre," Journal of the Arizona Communication & Theatre Association, 9 (Spring 1978), 14-19.

60. Jacqulyn E. Walker, "Halistic Interpretation in Worship and Liturgy," Journal of the Arizona Communication & Theatre Association, 9 (Spring 1978) 20-26. Gordon C. Bennett, Readers Theatre Comes to Church (Atlanta: John Knox Press, 1972).

61. Nutial.

62. Iz Crain, Richard Feist, and Alba Pickslay, "Foreign Language Instruction through Bilingual R aders Theatre," Readers Theatre News, 6, No. 1 (Fall/Winter, 1978) 11-12, 51-52.

63. Wm. Franklin Smith, "Readers Theatre Consevatiory: A New Concept," Readers Theatre News, 5, No. 1 (Fall 1977), 25-29

64. Valentine and Donovan
65. Hartman, et al.
66. Nutial, p. 10
67. Ibid., pp. 10-11
68. Ibid., p. 11
69. In Nutial, p. 11
70. Crain, et al., p. 11
71. Ibid., p. 12
72. Ibid.
73. Ibid., p. 51
74. Ibid.
75. Ibid., p. 52
76. Ibid., p. 11
77. Ibid.
78. Smith, p. 25
79. Ibid.
80. Ibid., p. 29
81. Valentine and Donovan, p. 2
82. Ibid.
83. Ibid. p. 3
84. In Valentine and Donovan, p. 4
85. Valentine and Donovan, p. 4
86. Ibid., p. 5
87. Ibid., p. 6
88. Hartman, et al.
89. Ibid., p. 1
90. Ibid., p. 2
91. Ibid., p. 3
92. Cassette Tape of Hartman El. Al. Presentation.

93. Michael J. Dunkin and Bruce J. Biddle. The Study of Teaching (New York: Holt, Rinehart and Winston, 1974), 358.

94. Gardner Garely, "Does Training in Oral Interpretation Help Speech Therapists?" Southern Speech Journal, Winter 1967, pp. 140-142.

95. Ibid., p. 140

96. Ibid., p. 142

97. Joanne R. Nurss, "Oral Reading Errors and Reading Comprehension," The Reading Teacher, 22 No. 6 (March 1969), 523-524.

98. Ibid., p. 527

99. Ibid.

100. David R. Mayberry, "A comparison of Three Thechniques of Teaching Literature; Silent Reading, Solo Performance, and Readers Theatre," Unpublished doctoral dissertation, North Texas State University, 1975. Abstract in I.D. Newsletter, 16 (Fall 1977), 10.

101. Mayberry, "Abstract."

102. Geraldine LaRocque, "It Is a Great Art to Saunter," English Journal, 65, No. 6 (September 1976), 32-33.

103. Ibid., p. 33

104. Ibid.

105. Peggy Dunn, "A Readers Theatre Approach as a Tool for Improving Oral Reading Skills and Verbal Comprehension," a paper presented at the Speech Communication Association Convention, 1978 and cassette tape of the presentation.

106. Ibid., p. 2

107. Ibid., cassette tape.

LIST OF WORKS CONSULTED

Books:

Bennett, Gordon C. Readers Theater Comes To Church. Atlanta, Georgia: John Knox Press, 1972.

Breen, Robert S. Chamber Theatre. Englewood Cliffs, N. J. : Prentice-Hall, Inc., 1978.

Coger, Leslie Irene and Melvin R. White. Readers Theatre Handbook: A Dramatic Approach to Literature. Rev. Ed. Glenview, Ill., Scot, Foresman and Company, 1973.

Coger, Lieslie Irene and Melvin R. White. Studies In Readers' Theatre . New York: S and F Press, 1963.

Dunkin, Michael J. and Bruce J. Biddle. The Study of Teaching. New York: Holt Rinehart and Winston, Inc., 1974.

Leedy, Jack. Poetry the Healer. Philadelphia: Lippincott, 1973.

Leedy, Jack. Poetry Therapy: The Use of Poetry in the Treatment of Emotional Disorders. Philadelphia: Lippincott, 1969.

Long, Beverly Whitaker, Lee Hudson, and Phillis Rienstra Jeffrey. Group Pe Performance of Literature. Englewood Cliffs, N. J. : Prentice-Hall, Inc., 1977.

Maclay, Joanna Hawkins. Readers Theatre: Toward a Grammar of Practice. New York: Random House, 1971

Pickering, Jerry V. Readers Theatre. Encino, Ca.: Dickenson Publishing Co. 1975.

Articles:

Abel, Leslie Gillian and Robert M. Post. "Towards A Poor Readers Theatre:. The Quartely Journal of SJpeech. Vol. 59, No. 4 (December 1973), pp. 436-442.

Adams, William J. "From the Director's Desk". Readers Theatre News. Vol. 5, No. 2 (Spring 1978), pp. 0, 15.

Adams, William. In "Informal Converstations with the Leaders of Readers Theatre." Readers Theatre News. Vol. 5 No. 2 (Spring 1978), pp. 10-11.

Allison, Barbara. Letter to the elementary department in Readers Theatre News Vol 6. no. 1 (Fall/Winter 1978), pp. 6, 45.

Alton, Lyndee. Letter to the elementary department in Readers Theatre News Vol. 6, No. 1 (Fall/Winter 1978), p. 6.

Armstrong, Choloe. "Recent Trends In Oral Interpretation." Metropolitan Washing ton Communication Association Encoder. Vol. 1, No. 1 (January 1974), pp. 6-12.

Bacon, Wallace A. "Oral Interpretation and the Teaching of Literature." Illinois Speech and Theatre Journal. Vol. 26 (Fall 1972), pp. 13-16.

Bahn, Eugene. "Interpretaive Reading in Ancient Greece". The Quarterly Journal of Speech. Vol. 18, No. (June 1932), pp. 432-440.

Benson, Alan W. "The Dramatic Director and Reader's Theatre; Blessing or Curse?" The Speech Teacher. Vol. 23, No. 4 (November 1968), pp. 328-330

Brooks, Keith. "Readers Theatre: Some Questions and Answers." Dramatics Magazine. Vol. 34, No. 3 (December 1962), pp. 14,27

Brooks, Keith, Robert C. Henderhan, and Alan Billings. "A PHilosophy on Readers Theatre." The Speech Teacher. Vol. 12, NO. 3 (September 1963) pp. 229-232.

Brown, William R., Josephy Epolito, and Nancy Palmer Stump. "Genre Theory And the Practice of Readers Theatre." The Speech Teacher. Vol 23, No.1 (January 1974), pp. 1-8.

Coger, Leslie Irene. "Interpreters Theatre in the Secondary Curriculum." Illinois Speech and Theatre Journal. Vol 26 (Fall 1972), pp. 17-19.

Coger, Leslie Irene. "Interpreters Theatre: Theatre of the Mind." The Quarterly Journal of Speech. Vol 39, No. 2 (April 1963), pp. 157-164

Coger, Lelsie Irene. "Staging Literature with Minimal Props for Maximal Meaning...Readers Theatre." Scholastic Teacher. October 1971. Pp. 24-25

Colger, Lelsie Irene. "Theatre for Oral Interpreters." The Speech Teacher Vol 12, No. 4 (November 1963), pp. 322-330

Coger, Leslie Irene and Sharron Pelham. "Kinesics Applied to Interpreters Theatre." The Speech Teachers Vol. 24, No. 2 (March 1975), pp. 91-99.

Crain, Iz, Richard Feist, and Alba Pickslay. "Foreign Language Instruction Through Biligual Readers Theatre." Readers Theatre News. Vol. 6, No.1 (Fall/Winter 1978), pp. 11-12, 51-52.

Downs, Bernard. "Directing the Metaphoric Mind." Readers Theatre News Vol 6, No.1 (Fall/Winter 1978), pp. 15-16, 42.

Frandsen, Kenneth D., James R. Rockey, and Marion Klienau. "Changes In The Factorial Composition Of A Semantic Differential As A Function Of Differences In Readers Theatre Productions." Speech Monographs. Vol. 32 No. 2 (June 1965), pp. 112-118.

Gateley, Gardner. "Does Training In Oral Interpretation Help Speech Therapists?" Souther Speech Journal. Winter 1967, pp. 140-142.

Hampton, Patricia E. "Oral Interpretation as a Means of Instruction in Anglo-Saxon England." In Ester M. Doule and Virginia Hastings, ed. Studies in Interpretation . Redop: NV, Amsterdam 1972.

Harper, Floren. "A Readers Theatre in Your Classroom." Connecticut English Journal. Vol 2, No. 2 (Spring 1970), pp. 17-22.

Hoffer, Susan Pearsall. "Studying Small Group Communication and Interpreters Theatre." Journal of the Arizona Communication and Theatre Association Vol. 9 (Spring 1978) pp. 14-19

Hunsinger, Paul. "Readers and Chamber Theatre: A Possibility for Therapy." Readers Theatre News. Vol. 5, No. 2 (Spring 1978), p. 2

King, Judy Yorden. "Chamber Theatre By Any Other Name. . .?" The Speech Teacher Vol. 21, No. 3 (September 1972), pp. 193-196

Kleinau, Marion L. and Marvin D. "Scene Location In Readers Theatre: Static or Dynamic?" The Speech Teacher. Vol. 14, No. 3 (September 1965), pp. 193-199.

Kleinau, Marion and Janet Larsen McHughes. "Acting and Interpretation: Suggestions for Comparison." Illinois Speech and Theatre Journal Vol. 26 (Fall 1972), pp. 24-29

Kuykendall, Radford B. "Oral Interpretation and Readers' Theater." National Association of Secondary School Principals Bulletin. Vol. 54, No. 350 December 1970, pp. 86-93.

LaRocque, Geraldine E "It Is A great Art To Saunter." English Journal. Vol. 65, No. 6 (September 1976), pp. 3033.

Larson, Marha L. "Reader's Theatre: New Vitality For Oral Reading." The Reading Teacher. Vol 29, No. 4 (January 1976), pp. 359-360.

MacArthur, David E. "Readar's Theatre: Variations On A Theme." The Speech Teacher. Vol 8, No. 1 (January 1964), pp. 47-51.

Malkin, Michael and Pamela. "Readers Theater: A New Stage for Learning." Teachers Vol 93, No. 8 (April 1976), pp. 70-72

Marlor, Clark S. "Readers' Theatre Bibliography: 1960-64." Central States Speech Journal. Vol. 17, No. 1 (February 1966), pp. 33-39.

Medalia-Hirschfeld, Adeline. "Stylized Movement in Interpreters Theatre." Communication Education. Vol 25, No. 2 (March 1976), pp. 111-120.

Mertes, Barbara F. "The Non-Traditional Student's Non-Traditional Classroom." Junior College Journal. Vol 42, No. 5 (February 1972) pp. 30-33.

Meyer, Janice Jones. "Bartleby The Scrivener: Performing The Narrator's Inner Conflict In Chamber Theatre" Communication Education. Vol. 26 No. 4 (November 1977), pp. 348-351.

Moorehead, Agnes. "Staging Don Juan in Hell." Western Speech. Vol. 18, No. (May 1954), pp. 163-166

Nurss, Joanne R. "Oral Reading Errors and Reading Comprehension." The Reading Teacher. Vol. 22, No. 6 (March 1969), pp. 523-527.

Nutial, Mark. "Readers Theatre for the Deaf." Readers Theatre News. Vol. 5 No. 1 (Fall 1977), pp. 10-11.

Parret, Margaret. "Teaching Oral Interpretation to Children Through Readers Theatre." Illinois Speech and Theatre Journal. Vol. 26 (Fall 1972), pp. 5-8.

Pazereskis, John. "Multiple Casting In Publicly Performed Group Interpretation." Communication Education. Vol. 26, No. 2 (March 1977) pp. 169-171.

Post, Robert M. "An Oral Interpreter's Approach to the Teaching of Elementary School Literature." The Speech Teacher. Vol. 20, No. 3 (September 1971), pp. 167-173.

Post, Robert M. "Ensemble Oral Interpretation." The Speech Teacher Vol. 23, No. 2 (March 1974), pp. 151 155

Post, Robart M. "Readaers Theatre As a Method of Teaching Literature." English Journal. Vol. 63, No. 6 (September 1974), pp. 69-72.

Provenmire, E. Kingsley. In "Informal Conversations with the Leaders of Readers Theatre" Readers Theatre News , Vol. 5, No. 2 (Spring 1978) pp. 6-8.

Rienstra, Phillis. "Resurrecting the Past: Historical Documents As Materials For Readers Theatre." The Speech Teacher. Vol. 21, No. 4 (November 1972) pp. 310-314.

Robertson, Roderick. "Interpreters Theatre." Quarterly Journal of Speech. Vol. 44, No. 3 (October 1963), pp. 321-322

Ross, Cambell. "Presenting Poems in Class? Try Several Readers." English Journal. Vol. 66, No. 2 (February 1977), pp. 62-64

Rudisill, Amanda Sue. "Touring Readers Theatre: The Imagination Players." Readers Theatre News . Vol. 6, No. 1 (Fall/Winter 1978), pp. 21-23.

Salem, Robin. "interpretation as a Method for Group Discussion of F minist Literature." Journal of the Arizona Communication and Theatre Association Vol. 9 (Spring 1978), pp. 7-13

Sandifer, Charles M. "From Print to Rehearsal: A Study of Principles for Adapting Literature to Readers Theatre." The Speech Teacher. Vol. 20, No. 2 (March 1971), pp. 115-120.

Sandoe, James. "A Note or Two About Playreadings." Western Speech. Vol. 17 (October 1953), pp. 225-229.

Sloane, Barbara L. "The Living literature of Readers' Theatre." Inidana English Journal. Vol. 10, No. 4 (Summer 1976), pp. 16-20.

Sloane, Thomas O. "Readers Theatre Illusions and Classroom Realities." English Journal. Vol. 66, No. 5 (May 1977), pp. 73-78.

Smith, Wm. Franklin. "Readers Theatre Conservatory: A New Cocept". Readers Theatre News. Vol. 5, No. 1 (Fall 1977), pp. 25, 29.

Steiner, Leigh. "Poetic Self-Actualization;: Crative Stimulation for Rehabilitation and Reintegration." Journal of the Illinois Speech and Theatre Association. Vol. 28 (Fall 1974), pp. 21-27.

Valentine, K. B. and Maureen Donovan. "Rationale for Communication Arts in Correctional Institutions." Journal of The Arizona Communication and Theatre Association. Vol. 9 (Spring 1978), pp. 2-6.

Veileux, Jere. "In Convention and Style In Interpretaton." The Speech Teacher Vol. 18, No. 3 (September 1969), pp. 198-199.

Wlaker, Jacqulyn E. "Holistic Interpretation in Worship and Litergy." Journal of the Arizona Communication and Theatre Association. Vol. 9 (Spring 1978), pp. 14-19

White, Melvin R. "The Current Scene and Readers Theatre." Today's Speech. Vol. 15, No. 1 (February 1967), pp. 22-23.

Witt, Daniel. "Audience Response to Acting, Readers Theatre and Silent Reading of R alistic and Anti-Realistic Drama." Western Speech. Spring, 1966 pp. 123-129.

Young, Jerry D. "Evaluating A Readers Theatre Production". The Speech Teacher Vol. 19, No. 1 (January 1970), pp. 37-42.

Unpublished Works:

Barr, Mary A. and Maria E. Theodore. "Using Readers' Theatre" in Teaching Strategies For American Literature 1, 2 and Advanced American Literature 1, 2. San Diego City Schools; San Diego, 1974, p. 142.

Beasley, Mary F. "A Critical Suggestions Form for Readers Theatre." Paper presented at the Annual Convention of the Southern Speech Communication Association (San Antonio, April 5-7, 1972).

Bindert, Kathleen. "Did Anything Happen?" Chance Composition in Readers Theatre." Paper presented at the Annual Meeting of the Western Speech Communication Association (Honolulu, November 1972)

Coger, Leslie Irene. "Interpreters Theatre: Theatre of the Word." Paper presented at the Annual Meeting of the Central States Speech Association (Southfield, Michigan, April 14-16, 1977).

Dade Coutny Schools, Miami, Florida. "Reader's Theatre, Language Arts (English, Drama)." Authorized course of instruction for the Quinmester Program. Dade County Public School, Miami, Flordia, 1972.

Dunn, Peggy. "A Readers Theatre Approach as a Tool for Improving Oral Reading Skills and Verbal Comprehension." (Paper presented at the Speech Communication Association Convention, 1978, and cassette tape of the oral presentation).

Edelman, Sam. "Martin Buber's Essays on Theatre: A Philosophical look at Theatre of the Min." Unpublished Paper, 1976.

Hartman, Maryann, Beth Hartman, Burton Alho, and JoAnn Fritsche. "Using Oral Interpretation to Affect Public Policy." (Unbpulished paper presented at the Speech Communication Association Convention, 1976).

Maybarry, David R. "A Comparison of Three Techniques of Teaching Literature: Silent Reading, Solo Performance, and Readers Theatre.: (Unpublished doctoral dissertation, North Texas State University, 1975). Abstract in I.D. Nesletter. Vol. 16 (Fall 1977), p. 10